Sarah Orne Jewett Scholarship

2026 Update

This document updates *Sarah Orne Jewett Scholarship 1885-2018: An Annotated Bibliography*.

2022

Beaudry, Anna E . "A Return to the Commons: An Eco-Marxist Reading of Jewett's "The Gray Mills of Farley" and Rebecca Harding Davis' *Life in the Iron Mills*." *American Literary Realism* 55:1 (Fall 2022) 63-82.

Drawing on the Marxist idea of "the commons," I hope to demonstrate that by reading these authors through one another, not only can we see their shared emphasis on collective care and equal access to natural spaces, Davis focusing on short term concerns and Jewett on long term consequences, but also accomplish the larger goal of addressing ecocriticism's anxious relationship to class.

2023

Huston, Elizabeth. "Community as Place and All That Goes with It." *CCTE Studies* 88 (Sept 2023) 9-15.

[T]wo characters, Esperanza, from Sandra Cisneros's *The House on Mango Street*, and Sylvia, from Sarah Orne Jewett's "A White Heron," demonstrate how life challenges interfere with an individual's perception and participation in community. Each character has experiences that affect her concept of self and reluctance to connect with those around her. Leading readers through their experiences, Esperanza and Sylvia offer much insight into the value and importance of place and all that goes with it in shaping community.

2025

Roudeau, Cécile. "The Queer Climates of New England Wetlands: Jewett's *A Marsh Island*, Regionalism and the Test of the Longue Durée." *American Literary Realism* 57: 2 (2025) 143–157.

To register the disruption of a human-induced climate change, locally and globally, and delineate alternative less extractive futurities, the system (of the novel) needs to be disrupted and its formulaic plot reassessed. *A Marsh Island* takes this risk — both as a regionalist tale of the Essex marshes and as a Reconstruction novel preoccupied with nationhood, expansion, and

changes in the land. By opening her novel to modes of relation that trouble white colonial heteronormativity and veer toward fluid ontologies and unconventional kinship,[48] Jewett experiments with alternative modes of relation to land, domesticity, and patrimony that contravene the law of the genre. The vibrant interval at the heart of her novel embraces an audacious tidalectics and polychrony that challenge the dialectics of history as progress and the definition of story as vectorized towards a profitable ending. But if the novel offsets the expected closure, it does not prevent it. The logic of plot understood as a normative apparatus banking on the blend of political rule with forms of territoriality and sexuality abides. It has, however, been shaken to its roots.

Han, Seolji. "The Deep Time of Local Color: Arctic Planetarity and Storytelling in *The Country of the Pointed Firs*." *The Explicator,* vol. 83, no. 2, 2025, pp. 149–154.

When Jewett attaches Dunnet Landing to the figure of the Arctic region's ghostly indeterminacy, she situates the region within the vast, weblike interconnections of the
planet that go beyond the scale of the nation. The planetary collectivity is achieved by being sensitive to the deep time of the local, to stories that survive and invite the listener into the web of interwoven relationships of storytelling….

To consider planetarity as a major spatiotemporal entity at play in the novel
is not merely to assert that Jewett's fiction resists national time. Admittedly, *The Country of the Pointed Firs* was produced and consumed within the context
of the nationalist impulse of the nineteenth century, to which it firmly belongs. Nevertheless, as [Bill] Brown argues, there are places in the fiction that are
not assimilated into the national narrative. The geographical and narrative exteriority of the Arctic region is one prominent example. The hauntingly recurrent manifestation of the image of the Arctic in Jewett's narrative creates
a different, slower, and long-term rhythm of geological time on the planet that
involves both human and non-human life. *The Country of the Pointed Firs* is one of the earliest expressions that bring attention to the long history of shared
experiences of life on the planet, a concern that has become more pressing in
the contemporary era of climate change.

Vega Ochoa, Rodrigo. "On Women and Birds: Ecofeminism and Animal Studies in Sarah Orne Jewett's 'A White Heron' and Katherine Mansfield's 'The Canary.'" *Revista Canaria de Estudios Ingleses* 91 (2025) 147–158.

This paper explores the short stories "A White Heron" (1886) by Sarah Orne Jewett, and "The Canary" (1922) by Katherine Mansfield through the postulates of ecofeminism and animal studies, respectively. In "A White Heron," … the female protagonist must solve a predicament for which she has to choose either the financial safety that a man offers, or her own ecological belief system, which is deeply rooted in her identity. In "The Canary," a lonely woman mourns the death of her canary. [This essay explores] how interspecies relationships work in the case of domestic animals, and … whether these are relationships of dominance/submission or of interdependence. [From abstract]

Shollenberger, Jess. "The Sex Lives of Spinsters: Sarah Orne Jewett's Distant Intimacies." In *Ordinary Queerness in American Modernism*. Columbus: Ohio State University Press, 2025, 39-63. Revised from its appearance in *South Atlantic Review* 87:3 (Fall 2022) 111-29.

The queerest figures in a Jewett tale are uncompanioned women: not without rich inner lives, intense attachments, friends, and visitors to their houses in rural regions….
In "The Queen's Twin," Abby's twinship is not aberrant or hidden, something to hide or leave unsaid, but is instead a topic of easy and affectionate conversation, something about which women speak and that connects them, draws them closer…. [The story illustrates] a reimagined social world where people forge a multiplicity of intimate relationships without the threat of punishment, exclusion, or state violence … a world that lots of people, not just LGBT people, might desire and work to build.

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